



IndiaWilds Newsletter

Vol 7. Issue IV

April 2015

ISSN 2394 - 6946

Inside this issue:

| | |
|--|-----------|
| Tightening the Net on Activism | 1 |
| Is this Swachh Bharat? | 4 |
| No Learning from Uttarakhand landslides? | 6 |
| Examining Death & Morality from Films & Contemporary Events | 7 |
| Conservation News | 11 |
| Conservation Imagery | 12 |
| Equipment Discussions | 14 |
| Natural History | 31 |
| Wildlife Photography | 33 |

Tightening the Net on Activism:

Saving India's environment, wildlife and their habitat is a continual challenge where one loses more often than not. Too often the protests, arguments in favour of saving a wilderness area is ignored and the conservationist had to continue fighting a lonely battle. At times the life and limb of the conservationist was threatened. However never before was the conservationist accused of working against the interest of his/her country, never before was he/she branded as a traitor, economic terrorist and foreign agent.

The BJP Government at the centre has systemically started throttling all the NGOs operating in this country after it won a majority in the Parliament elections in May 2014. One of the bigger NGOs Greenpeace, who never take any corporate funding, solely depending upon their parent as well as funding from Indian individual donors has been bearing the majority of the brunt of Governments actions. One Greenpeace activist was offloaded from the plane to London as she was traveling to meet a group of UK Member of Parliament's. Later, while hearing this case the Delhi High Court gave some adverse remarks against the Government and said "Criticism, by an individual, may not be palatable; even so, it cannot be muzzled. Many civil rights activists believe that they have the right, as citizens, to bring to the notice of the state the incongruity in the developmental policies of the state. The state may not accept the views of the civil right activists, but that by itself, cannot be good enough reason to do away with dissent". Unfortunately, despite this court order, the Government now has decided to move ahead to freeze all accounts of Greenpeace.

Greenpeace is not the only organisation to face the brunt of attack from the Government. The Ford Foundation is under the watch of the Government and it is said that about 5 million dollars worth of grants by the Ford Foundation has been blocked by the Government, apparently on the grounds that the recipients of such grants haven't filed their annual reports and balance sheets with the Union Home Ministry.

These two NGOs are not the only ones who are under watch. There are many international donors as well as NGOs and activists who are under the Government's lens. What is hurting many of them is being branded as anti-development and anti-national. With the limited attention span of people these days, the accusations of being anti-development and anti-national perception is likely to linger. Not many of them can stand this and protest against the Government's blatant moves of sacrificing India's environment and wildlife habitats for industries.



In its order in the Priya Pillai case, Justice Shakti Chandra wrote “If the view advanced on behalf of the respondents is accepted, it would result in conferring uncanalised and arbitrary power in the executive, which could, based on its subjective view, portray any action as anti-national. Such a situation, in a truly democratic country, which is governed by the rule of law, is best avoided”. Unfortunately, the Government has decided not to avoid but actively pursue such abrogation of power to itself and persecute those who are opposing its industrialisation at any cost mantra.



Smaller NGOs and activists don't have the wherewithal to withstand such Governmental pressure like Greenpeace and many of them will windup or keep mum when Wild India is being ravaged.

When the Government is actively muzzling dissent by wildlife and environmental activists there is another battle going on which on the surface is not about conservation but will massively impact activism.

In this age, when communication is predominantly online and activism is carried over through online portals, the move by TRAI (Telecom Regulatory Authority of India) to open consultations, by bowing to the pressure of telecom operators against net neutrality, can have major repercussions on conservation awareness generation and activism.

It appears that TRAI is likely to agree to the telecom operators and take a stance against net neutrality. So consumers will be forced to pay extra to access their favourite sites on top of their internet data plans. Also, telecom operators like Airtel want websites to pay them, else they will ensure that those sites will load very slowly so that internet users will stop trying to access such sites. It is like a local goon stopping access to a particular house because the residents of that house haven't paid up, even though you have paid toll to travel in that road. So if TRAI changes India's net neutrality stance, the sites like www.Indiawilds.com which are unaided and non commercial and engaged in creating awareness about conservation, would not be accessible to our members and users and will find hard to sustain. Even today, facebook ensures that posts in facebook pages with links to sites are not shown in the timelines of other

people unless these links are promoted by paying money to facebook.

Environment and wildlife has few champions as even till date not many understand that our well-being and survival is intricately linked with protecting our environment, forests and wildlife. Unfortunately, with the internet appearing to be finally moving into the hands of the wealthy and powerful, the few voices trying to save Wild India would be cut off from others. It would be shouting within the confines of a closed, soundproof room. The future doesn't appear to be rosy.

Is this Swachh Bharat?

I was in Bangalore and a stunning sight caught my attention. From a distance, it appeared to be icebergs floating on the water. The polluted water overflowing from the Bellandur lake, was creating a foam when it was falling from a height of a few feet. I came back in the evening and the foam had reduced, but appeared to be like a fine coating of ice flowing on the water.



Belandur Lake, Bangalore covered with foam

When I moved closer, the stink was all pervasive. The toxicity of the water was evident. I couldn't film it for more than a few minutes. This is the result of a complete breakdown of our sewage handling capabilities. The sewage treatment plants located in Koramangala and Challaghatta apparently dump their untreated sewage into the Bellandur lake during the night. So one can see much of foam in the morning and then later in the day the foam is reduced. There is complete apathy towards our waste disposal. There is a gap between the amount of sewage generated and the sewage handling capability. The location of the sewage treatment plants are also ill designed. To make matters worse, industrial effluents are dumped with impunity. The toxic water leaches into the ground and the ground water gets polluted. Despite living in expensive apartments, people are unaware that they are being slowly poisoned. The situation may improve, if the politicians and especially the Member of Parliament of Bangalore Central Mr. P. C. Mohan (email: iampcmohan@gmail.com, twitter: @PCMohan_BJP) should be invited there and asked to click a selfie, instead of posing for photographs with a broom somewhere else.

The lakes of Bangalore are dying due to pollution and reclaiming the lake bed for construction. The city of lakes is being turned into city of gutters. Debris are being dumped by builders and later reclaiming the land. With increased nutrients in the water due to pollution, eutrophication sets in. Birds like kingfisher have now become rare in this lake due to pollution and one cannot find any herpetofauna. This is not just an isolated case, as similar stories are being played out throughout the country. Unless, people come out and take charge of their areas, this sad situation is going to continue.

Swachh Bharat out of favour?

The Swachh Bharat campaign was launched with much fanfare. The Prime Minister was seen wielding the broom. The strategists of his party had believed that these photo-ops of the PM with the broom will not only appropriate Mahatma Gandhi's

Is this Swachh Bharat?

legacy from the Congress party but also take away the sheen from the symbol of the Aam Aadmi Party (AAP) and its supporters will also be won over. Despite this campaign having a narrow focus, it was believed that there would be accelerated focus on building toilets throughout the country. It is another matter that just building toilets will not stop open defecation because people need enough water to keep the toilet clean. Many villages in Gujarat, have toilets built after the earthquake, however, they remain unused due to lack of water.

Unfortunately the Delhi elections results were far from conducive for the BJP. With the political mileage from this Swachh Bharat Campaign not giving immediate dividends to the ruling party, there appears to be a rethink. In the Union budget the provisions for the Swachh Bharat abhiyan is way less than expected. The Government though is prompt enough to slap an extra cess in the service tax to get some money for this initiative. However, if the Government is not serious in spending their money for their initiatives launched with so much of hype there perhaps is no future for this campaign.

The theme of the campaign strikes a chord with people as most people internally believe that our surroundings should be clean. It is another matter that some of these people don't think twice before rolling down their car windows to throw the empty potato wafers packet on the road. Clearly, like the Government, the words of most of us Indians are not matched by our deeds.

As well meaning citizens, all of us should spread the message of cleanliness, stop littering and ensure that wastes are segregated and disposed properly.

The You tube video can be viewed here - <https://youtu.be/JHZfwPGd6xU>

No Learning from Uttarakhand landslides?

It is nearly two years since the massive landslides and flashfloods in Uttarakhand when thousands of pilgrims and tourists died. The devastation was amazing. Media covered the news 24/7. The Indian army rose up to the occasion and saved many lives. However, the situation is quickly forgotten. Not much has changed in the ground. The unplanned urbanisation continues. The Government has still not created a Eco sensitive zone notification. In its absence, people will continue to build houses on the river flood plains and other environmentally fragile areas. Perhaps we are waiting for another disaster to happen.



Landslides in Rudraprayag

The recent earthquake on 25th of April, 2015 has caused a lot of devastation in Nepal. In comparison the loss of life and property in India is much less. However, experts have predicted more earthquakes as there has been a large build up of energy. The Himalaya, one of the youngest mountain ranges, is rising approximately one centimeter every year. This is a part of the process of the Indian sub-continent pushing against the Eurasian plate and it causes large build up of energy.

The Himalaya is fragile. Unrestrained and unplanned infrastructure building activities like dams, roads and canal building along with the associated blasting of rock and mountains, denuding the hills and mountains of all vegetation among other human interventions is a sure shot recipe to disaster.

There is lot of pressure on the Uttarakhand Government from the real-estate lobby and they seem to agree with this lobby in the name of development of the state. Both the Uttarakhand Government and the Central Government shouldn't give in to this lobby. Unfortunately, it appears that our authorities haven't learnt the lessons from the massive devastation from flash-floods and landslides of June 2013. I hope the authorities wake up from their slumber, because when history repeats itself, the results are usually deadlier than before.

Watch the video on 'Save the Himalayas' - https://youtu.be/aDIGMh_rA54

Examining Death & Morality from Films & Contemporary Events :

India, despite the boost in services industry, is a country which is primarily agrarian in nature. There have been many instances in the past when farmers have committed suicide after they have become burdened by surmounting debt and hounded by moneylenders - as they don't have access to formal financing from banks and other financial institutions. However, a suicide in broad daylight in front of thousands of people in a political rally in the heart of India's capital is unprecedented and stuns us to the core.

The farmer is supposed to have written a note in a piece of paper and then thrown it to the crowd and hanged himself from the tree. Some say that before that he was egged on by the crowd. However, the leadership of AAP including Mr Kejriwal, were not "distracted" by the suicide and continued addressing the crowd. In the past (<http://www.indiawilds.com/diary/indiawilds-newsletter-vol-4-issue-vi/>) we have often discussed the need for scientific help to the farming community. So let us examine this death from a morality point of view.



Still from the film 'Red Beard'

This death didn't impact the politicians in the dais. Such tragic events doesn't always impact the high and the mighty.

In Kurosawa's "High and Low", the hero played by Toshiro Mifune is a senior manager in a shoe factory. He is in disagreement with other partners. He has secretly bought a controlling interest in the shoe factory and had to send 50 million yen in advance and pay an additional 100 million later to buy additional shares to get controlling interest of the company. To get this money he has even mortgaged his house. However, at that he gets a phone call from a kidnapper that his son is kidnapped. He immediately gets tensed and notes down the denominations of notes of the 30 million yen that he has to pay as ransom to pay the kidnapper. Very soon he realises that the kidnapper has mistakenly kidnapped his driver's son. The driver pleads before him to pay the ransom and release his son. However he retorts back to his driver "do you know what you are asking?" He says that if he pays then he will be back on the streets. His wife is surprised by his change in decision and tells

him that just now you were ready to pay for your son and the kidnapper only made the mistake because the driver's son was wearing his son's clothes. Here the hero, brilliantly played by Toshiro Mifune, was ready to sacrifice his ambition to save his son. But the moment he realises that his son is safe, he immediately thinks of spending that money to buy the shares of the factory and takeover it rather than give it to the kidnapper. Ofcourse later he pays that ransom and loses out in the battle to control the factory and hence is thrown out.

In corporate world, ruthlessness is a prized possession of the top executives. We never hear morality, ethics and conscience being associated with successful corporate officials. For most of the people ambition is supreme and only becomes secondary in front of their loved ones. What else can justify the behaviour of the AAP leaders when their top three leaders continued to speak one after the other despite a farmer committing suicide in front of them in their rally? Morality, guilt, conscience are perhaps designed by society to put a leash on unbridled ambition. Politicians, at least most of them, seem to be unaffected and unhindered by morality and conscience.

In this day and age one who plays by the rules and falls is often ridiculed. Today the anti-hero is the hero ie. the one who plays the role of the villain is the hero. Many of our reel life hero's in India are fighting legal cases. So perhaps the AAP party was more keen to showcase that their rally was a success and nothing could stand between them and the success of their rally. Not even death.

In Akira Kurosawa's "Seven Samurai", Kambei who is the leader of the samurai's, tells Kikuchiyo "one who has never been hunted, would not understand". I often wonder at that statement. If you have faced death and have survived, will you mellow down? Will you have another perspective of life? Will you realise how ephemeral life is and stop being in this rat race of becoming the wealthiest/most powerful person in the world? Will you then lose your ruthless streak and listen to your conscience?



Still from film 'Seven Samurai'

Akira Kurosawa in his movie 'Red Beard' has shown a dying man. The main doctor known as 'Red Beard' tells his intern to be alone with the dying man and watch him dying. He says death is solemn. Death, apart from the immediate grief, does

it provoke any feelings?

I would love to know if any of you have ever faced death yourself, and/or were with a dying person during his/her last few moments. Did it provoke any different kind of feeling? You can discuss this in this link: <http://www.indiawilds.com/diary/examining-morality-from-films-contemporary-events/>

IndiaWilds App for Android Mobile

In India most of the internet penetration is happening through mobile phones. And the existing users who have access to desktops and laptops are becoming much more mobile then they used to be a few years ago. So to raise awareness and reach out to more people we need to adapt ourselves and make IndiaWilds easily accessed through a mobile phone using android OS.

Today, I am pleased to announce that we have created a mobile phone app so that people can access IndiaWilds anytime, anywhere without being tied to a computer. No need to type. One can access at the click of a button.

We have developed this app through Business Compass LLC a company based in Randolph, New Jersey, United States so that we create a good app.

Awareness is the first step before a person can become a champion of wildlife. I hope this will help us in reaching out to more people to raise awareness and make a real impact on the conservation landscape. If you have an android device then please download the app from this link:

<https://play.google.com/store/apps/details?id=com.businesscompassllc.indiawilds>

Conservation News

Economic Valuation of Sundarban Tiger Reserve

The Centre for Ecological Services Management (CESM) and Indian Institute of Forest Management (IIFM), Bhopal with support from National Tiger Conservation Authority (NTCA) has made the first ever Economic Valuation of 6 tiger reserves in India.

Commenting on the report Shri Prakash Javadekar, Union Minister of State (Independent Charge) for environment, forests and climate change wrote "These findings provide adequate justification for enhanced investment in such areas which is critical to ensure continued flow of vital life-supporting ecological, economic, social and cultural services from these genetic repositories."

The salient points pertaining to the Sundarbans Tiger Reserve (falling within geographical boundary of India) is given below:

1. The total area of Sundarbans Tiger Reserve is 2,585 sq. km (Core: 1330 sq.km., buffer: 1255 sq.km)
 2. STR has at least 1,586 species of Protozoa and Animalia apart from 69 floral species belonging to 29 families.
 3. About 270,000 people live around fringe villages around STR.
 4. During 2013-14, a total of 157,600 man-days were generated by STR for various management activities in which local communities were involved. The economic value of employment generated by STR is estimated at Rs.3.25 crore per annum [@Rs.206 per man-day].
 5. The economic value of fish caught from STR is estimated at Rs.160 crore per annum. Fish being the main protein for the underprivileged communities living around STR, in true sense the economic value of STR for fishing is significant -- economically and culturally.
 6. The standing stock of timber in STR is estimated at Rs.62,870 crore. This is significantly higher than Corbett, Kaziranga, Kanha, Periyar and Ranthambhore -- the other 5 TRs included in the study.
 7. STR has Carbon stock of over 22.38 million tonnes.
 8. The net biosphere-atmosphere exchange of Carbon in Sundarbans is estimated at 2.79 tonnes per hectare per annum. Assuming this rate of Carbon sequestration across the entire forest area (1538 sq. km) of STR, annual quantity of carbon sequestered in STR is estimated at 0.43 million tonnes.
 9. Using social cost of Carbon for India the total economic value of Carbon sequestered in STR is estimated at Rs.46.21 crore per annum.
 10. The capacity of sewage treatment plant required for Kolkata is 250 million litres per day for population estimated at 4.5 million. Considering the costs involved in operating such a plant, the economic value of waste assimilation services attributable to STR for Kolkata alone is Rs.150 crore per annum.
 11. The service provided by STR in moderating cyclones is worth Rs.27.5 crore per annum.
- Contributed by Saktipada Panigrahi

Conservation Imagery

Mass Bycatch Mortality of Sea Snakes, Goa

Contributed By Abhishek Jamalabad

Bycatch – the incidental, unintentional take of non-commercial, non-target species or undersized animals in fishing gear – has been an ever-increasing threat to the planet's marine life, and is today considered one of the major threats to marine biodiversity the world over. The problem of bycatch is now a widely recognised and well-documented menace to threatened wildlife, including marine mammals, sea turtles, sharks and rays, and endangered seabirds such as the wandering albatross. Witnessing first-hand the devastation caused even by a relatively small-scale fishery is, however, something I had not anticipated during a stroll on the beach.

I was out exploring a beach in Goa close to where I stay, and having seen a live sea snake on the beach the day before, I was half-expecting a similar find. Soon enough, I glimpsed the familiar form of a sea snake close to the tide line, but on getting closer, I found that it was dead. It was a juvenile Hook-nosed Sea Snake (*Enhydrina schistosa*), one of the commonest of sea snakes along the west coast, and the same species I had seen the previous day. As I walked on, I saw another of the same kind, also dead. To my surprise, more of them lay ahead. As I walked further on, a whole shocking sight revealed itself, and it was of a much greater scale than I had ever imagined. There were several of these snakes scattered over a 20-30 metre stretch of the beach. A few were bone dry, one had been fed upon by crows, but a great majority of them seemed fresh enough to have died very recently. I counted a staggering eighty-one sea snakes in the area, eighty of which were juveniles of approximately 1.5 feet in length; one was an adult of the same species. Only one of these snakes was still alive, and despite almost having dried up in the baking sun, it was healthy enough to swim away when I left it below the tide line. A couple of days later, I went to take a look at the same area again and once again found a similar scene – this time there were sixty-nine dead, and once again, all but two were juveniles. Most were scattered in the same area as on the previous occasion.



Juvenile Hook-nosed Sea Snake with other bycatch

The area happened to be a part of the beach where shore seines are hauled and the catch landed, which led me to guess the connection between the fishery and this mass mortality of sea snakes. My hunch was confirmed by a few local children I met on the beach the same evening, as well as by local fishermen I spoke to the following morning. Shore seines are long wall-like nets that are set in an arc in near-shore waters, and hauled towards shore by teams of fishermen pulling the two ends in. The net completely encloses the area between itself and the shore, gathering up all the animals within this area, including the sea snakes in this case.

In the course of a brief chat with the fishermen, they claimed that mass sea snake bycatch events happened multiple times a year, but they did not know much about the exact times of year when these events were expected to occur. Sea snakes are also intentionally killed for the same reason other snakes are- the fear that their mere existence and presence is a threat.

Conservation Imagery

On one of my excursions, I saw fishermen pick out a three-foot-long adult from their net and promptly proceed to bludgeon it, justifying the act by saying the snake was “poisonous” and “too dangerous to be released alive”. Hook-nosed sea snakes can remain active when stranded (as compared to the generally sluggish behaviour of most other sea snakes on land, barring the sea kraits), often thrashing about when handled, and it is possible that this feisty nature, in addition to the well-known toxicity of its venom, contributes to their reputation as a menace. From one fisherman’s point of view, releasing a sea snake would be a bad idea as it would continue to live there, continue to turn up in his net and hence continue to be a threat to his life.

It is clear that this problem can effectively be solved only by aiding fisher folk to alter their perception of sea snakes, understand more about the lives of these animals and acknowledge their role in maintaining the integrity of a marine ecosystem as a whole — an ecosystem which ultimately forms the very basis of their livelihood.

[A special thank you to Dr. Aaron Savio Lobo for a lot of valuable learning and for encouraging me to probe deeper into this phenomenon.]

Equipment Discussions -

Canon Announces the C300 Mark II Cinema Camera

Canon announces the Mark II version of the immensely successful EOS Cinema C300 camera.



I have been eagerly waiting for this camera. As expected it will have 4K capability. There is a massive increase in dynamic range over the Canon C300 and it records at 15 stops dynamic range in Canon CLog2. The 10bit 4k and 10/12 bit 2K/Full HD files would be much malleable in post processing. The previous Canon C300 has 8 bit files and I had not faced problems grading it. Nevertheless, anyone wishing to push and pull the files to the max will love the 10 bits/12bit files. I had earlier done the review of my beloved C300 Cinema camera, which can be found here: <http://www.indiawilds.com/diary/review-canon-c300-for-wildlife-filming/>



I will do a similar thorough review of the C300 Mark II later.

One important feature of the new C300 Mark II is that in the 2K mode, the C300 Mark II can shoot at 120fps (100fps in PAL) in crop mode. For wildlife, this would be a nice thing to have.

Equipment Discussions -



Key Specs:

- 4K with ability to record 10bit 4:2:2 files internally at upto 410 Mbps in 4k, or 10/12 bit 4:4:4 files in 2k/Full HD
- upto 15 stops of dynamic range in CLog2.
- Codec: XF-AVC codec for both 4K and 2K/Full HD
- XF-AVC intra for 4K, AF-AVC Long GOP and proxy options for 2K/Full HD. Both these codecs utilise H.264. Bit rate: Intra 410/225/220/110 Mbps (for proxy recording in SD cards)
- Sensor: Super 35 CMOS, New Sensor with 8.85 Mega pixel when shooting 4k or 8.25 MP when shooting Quad-HD
- Processor: Two Digic DV5 image processors
- Sensor read out speed: double that of C300 and helps in further reducing rolling shutter distortion. Action/fast moving scenes will look much better.
- Shooting speed: From 1fps for timelapse to 120 fps in 2K/Full HD(in crop mode). 2K full sensor max at 60fps. 4K max at 30fps.
- Dual Pixel CMOS AF: This is read from 80% vertical and 80% horizontal of the sensor and has face detection built-in. AF acquisition speed can be altered in 10 steps.
- Audio: 4 Channels, LPCM 24bit/48 kHz
- Video storage: CFast cards 2.0 and SD. Simultaneous external recording possible.
- built-in ND: 6 glass filters giving 2/4/6/8/10 stops.

Equipment Discussions -

- LCD: 4 inch LCD with 16:9 aspect ratio, approximate 1.23 million dots
- ISO: from 100 to 25600. Expanded to 51200 and 102400
- Battery: BP-A30 (included) and BP-A60 (optional)
- Input power supply: 14.4v DC (battery pack), 16.7v DC (DC in)
- Size: 5.9 x 7.2 x 7.2 inch (with thumbrest)
- Size with grip: 7.5 x 7.2 x 7.4 inch
- Size with grip, bracket, handle: 7.5 x 10.4 x 8.9 inch
- Size with grip, bracket, handle, monitor: 7.5 x 12.1 x 12.8 inch

Price: \$15,999 USD

Preorder: You can pre-order the Canon EOS C300 Mark II from reputed store B&H by clicking the following link:

http://www.bhphotovideo.com/c/product/1134579-REG/canon_0635c002_eos_c300_mark_ii.html/BI/19990/KBID/13252

Equipment Discussions -

Video Devices Launches Pix-E series Monitor recorders :

Video Devices, a division of Sound Devices, has launched the Pix-E series of monitor recorders. These monitor recorders have full HD 1920x1080 IPS touch screens. To make these monitor screens readable in sunlight they have made it ultra bright at 500nits. The screen is protected by Gorilla glass 2, so one wouldn't be worried about scratches while packing or handling.



It is the first monitor recorder to support the Apple ProRes 4444 XQ. There are some pretty innovative features built-in to these monitor recorders. One can tap on the screen to zoom in. There are also the other standard features like false colour, zebras, waveform monitor, histogram and vectroscope.

Video Devices have announced three models in the Pix-E line up with two of them in 5inch and one being a 7 inch monitor. The 5 inch model Pix-E5H is the lowest in the line-up and is HDMI only. The other 5 inch model Pix-E5 is both HDMI and SDI. The 5 inch models are 441 ppi. The 7 inch model Pix-E7 is both HDMI and SDI and the screen is 323 ppi.

All these three monitors record 4K at 24p and 1080 at upto 60p. I hope the 4K would be atleast 25p so that while shooting here in India or in other PAL countries, it would be useful. These monitor recorders would be available in the summer.

The PIX-E series monitor recorders use SpeedDrive, which is an industry standard mSATA drive contained within a custom-designed enclosure. The SpeedDrive, plugs directly into the PIX-E, and has USB 3.0, so one doesn't need a separate card reader to download. With USB 3.0 one can download at high speed to the computer.

One can buy either a 240 GB SpeedDrive or buy an Enclosure-Only version and use separately available mSATA drives in it from 128 GB to 1 TB. This feature will be popular, as it bypasses the stringent proprietary and costly SSD mode adopted by Convergent Design for its 7Q/7Q+ series.

Price of Pix-E series :

Pix-E5H : \$1195 usd

Pix-E5 : \$1395 usd

Pix-E7 : \$1595 usd

Equipment Discussions -

Canon Introduces the XC10 Video camera

Canon has introduced the compact and lightweight XC10 4K Digital Camcorder for Creative Multi-Media Image Makers. The XC10 can also shoot 12 Megapixel still shots.

Apart from 4K, the XC10 camcorder can also shoot Full HD video and one can also extract eight megapixel still images from the recorded 4K video.



The XC10 has got a One inch CMOS sensor with 10x wide-angle zoom lens with an attached 2x teleconverter and built-in image stabilisation. The lens can zoom from 24.1 mm to 241mm for still shots and 27.3mm to 273 mm while shooting videos.

Dynamic range: The XC10 has upto 12 stops of dynamic range.

Processor: DIGIC DV5

Image Stabilisation: 5-axis image stabilisation in Full HD mode and in slow and fast motion. However, this 5-axis Image Stabilisation is not available in 4K mode, ostensibly due to processor requirements.

Codec: The XC10 uses XF-AVC Intra for 4K and XF-AVC Long GOP for Full HD. C-log, Wide DR and EOS Standard profiles are available. The recording is done to CFast cards.

As is expected from Canon these days, Continuous AF mode with Face Detection is available.

Dedicated Microphone input and head phone jack for sound monitoring is provided. However, there are no XLRs. The XC10 features a variable LCD, built-in ND filter, and ISO speeds can be set from 160 to 20,000. Optional Canon accessories include a Direct Viewfinder for eye-level shooting in bright conditions.

Size: approx. 4.9 x 4.0 x 4.8 inches, WxHxD

Weight: 2.3 pounds.

Pricing and Availability: \$2499 usd, to be available in June 2015.

Preorder: One can preorder it at B&H site by following this link:

http://www.bhphotovideo.com/c/buy/Canon_XC10/Ntt/Canon%2BXC10/N/0/kw/search/BI/19990/KBID/13252/DFP/d10-v1-t12

Equipment Discussions -

Black Magic announces 38 new products including 4.6k Ursa camera

Black Magic Design has launched a humongous 38 products to coincide with the NAB 2015 show at Las Vegas. This includes a sensor update to the Ursa camera, a new smaller version of Ursa camera called the Ursa Mini and a host of products. I am sharing the email from Grant Petty, the CEO of Black Magic. These Black Magic cameras can be ordered from B&H by clicking the following link: <http://www.bhphotovideo.com/c/buy/Ne...0745/view/GRID>



It's NAB 2015 time and we have some very exciting new products this year and I wanted to update you on all the details! This year we are introducing an amazing new 4.6K image sensor with 15 stops of dynamic range for URSA cameras, three whole new cameras, a massive update to DaVinci Resolve, and a whole range of 12G-SDI products for broadcast, post production and live production.

In total we are introducing 38 new products today so it's very exciting! This does mean that this email update is quite long, however it's easy to scroll through to the products you are interested in reading about!

Each of these products has been a major engineering development and we feel we have really innovated in technology, industrial design and the user experience in every single one!

A great example is DaVinci Resolve. Over the years we have worked hard to build in improvements in each release, however this year I feel we have added more new features to DaVinci Resolve than we have in the last 5 years combined.

The new DaVinci Resolve 12 truly is now the world's most powerful professional editor and it has over 80 new features including multi-cam, 3D keying, 3D tracking, pro audio with third party audio plug-ins, parameters in the timeline, more trimming modes than any other editor and much much more. Even its user interface has been refined and is dramatically

more elegant than ever before.

The new products we are announcing are:

- Blackmagic URSA 4.6K Models

- Blackmagic URSA Viewfinder
- Blackmagic URSA Mini
- Blackmagic Micro Cinema Camera
- Blackmagic Micro Studio Camera
- DaVinci Resolve 12
- Fusion 8 Studio
- Blackmagic Video Assist
- Teranex Mini 12G-SDI Converters
- ATEM Broadcast Studio 4K
- HyperDeck Studio 12G
- Smart Videohub 12G 40x40
- Smart Videohub CleanSwitch 12x12
- ATEM Talkback Converter 4K
- UltraStudio 4K Extreme
- DeckLink 4K Pro

New Blackmagic URSA 4.6K Cameras

When we introduced our URSA high end digital film camera last year, it was designed to be user upgradable. The reason for this is we had secretly been working on a whole new generation of sensor technology that we wanted all URSA customers to have, without obsoleting the camera.

The great news is the millions of dollars we have invested in this new sensor have turned out wonderfully. It's exactly as we hoped, the new sensor is 4.6K resolution and it has an amazing 15 stops of dynamic range. We have been shooting with the new sensor and have posted a video on the URSA page of our web site if you want to check it out.

The new 4.6K image sensor features a Super 35 size with a resolution of 4608 x 2592 at 120 frames per second. With an extremely wide 15 stops of dynamic range it really rivals most traditional 35mm film stock.

We are introducing 2 new models of Blackmagic URSA camera with this 4.6K sensor. The Blackmagic URSA 4.6K EF model will be available for \$6,995 and the Blackmagic URSA 4.6K PL will be available for \$7,495. Both 4.6K models will initially start with limited availability shipments in June and ramp up to full volume late July and into August.

If you already own an URSA, then you will be able to upgrade to the new 4.6K sensor for \$1,995 for the EF lens mount and \$2,495 for the PL lens mount. All you will need to do is purchase this "4.6K turret upgrade" and then you can replace the turret on your URSA cameras to get this new higher performance image sensor. This new 4.6K turret upgrade is also gives you the ability to choose between the EF or PL models if you want to change from the mount you currently own.

What's exciting is we are also reducing the price of the current shipping 4K models of Blackmagic URSA EF and PL cameras by \$1,000. This means if you don't have an URSA, it's now more affordable than ever. Plus currently the URSA 4.6K EF is the same price as the URSA 4K EF plus the 4.6K Turret Upgrade so that means you can get started at 4K and then upgrade later if you need the extra dynamic range!

These new Blackmagic URSA 4.6K EF and PL models will be available in late July. We will have some limited quantities of the new 4.6K sensor sooner but we would like to reserve them for current URSA customers who want to upgrade. Also, please note we have just released a new update for the URSA 4K models that adds new features and frame rates. Please check out support page for details if you have an URSA camera.

<https://www.blackmagicdesign.com/products/blackmagicursa>

Blackmagic URSA Viewfinder

When we originally designed URSA, we included an SDI output, power connector and mounting position for a viewfinder on the front of the camera. Now we are introducing our new Blackmagic URSA Viewfinder which is designed to be a perfect match to the URSA camera.



The Blackmagic URSA Viewfinder has been designed to meet the needs of high end cinematographers as it has a high resolution 1920 x 1080 color OLED display. This means the display is so sharp you cannot see the pixels and so it's very similar to using an optical viewfinder.

The viewfinder also has proper custom designed precision glass optics as well as a finely adjustable diopter and built in digital focus chart so you can get perfect focus for your eye. There is also a sensor so the OLED is only turned on when you are using the viewfinder. It works really well and preserves OLED life.

It simply bolts onto the front of the URSA camera and then the SDI and power plug into the sockets on the side. It's adjustable for left and right eye use and there are built in overlays, focus zoom-

ing, focus peaking and a tally record light on the viewfinder as well.

The Blackmagic URSA Viewfinder will be available in July for \$1,495

<https://www.blackmagicdesign.com/products/blackmagicursa>

Blackmagic URSA Mini

When we introduced our first Blackmagic Cinema Camera, we really designed it to be hand held, like how a DSLR is used, but it was a true digital film camera with wide dynamic range. Of course a lot of people wanted to use it shoulder mounted and tripod mounted and it was not as good for that kind of use.

Our URSA camera solved these issues, however URSA is designed for a larger crew so it has multiple screens, scopes, high performance and higher frame rates and more. This makes it larger and not as portable as the original Blackmagic Cinema Camera.

The result of all this work is URSA Mini. It's a portable URSA based digital film camera, and while it does not have all the features of URSA, it has a lot and it uses the same sensors and core processing of URSA. It features magnesium alloy for its design so it's very small and very lightweight which is perfect for portable and hand held use.

URSA Mini features the same 4K and 4.6K sensor options as URSA and is compatible with the new Blackmagic URSA Viewfinder. It features frame rates up to 60 fps, and it has a bright 5 inch full HD touch screen that folds out and angles. Like URSA, URSA Mini also has dual CFast card recorders so you can continue to record while changing cards and uses the same battery options.

URSA and URSA Mini shoot the same looking images so you can easily use both cameras on the same shoot and intercut the shots perfectly.

URSA Mini is a true digital film camera so it can be used on feature films, television shows, commercials, indies, documentaries, music videos and more. The stunning quality of the 4.6K sensor with 15 stops of dynamic range really lets you capture cinematic shots, while its small size is perfect for solo shooting or intimate handheld shots.

URSA Mini has multiple mounting points so it can be easily accessorized with lenses, rails, matte boxes and more. There is an optional Blackmagic URSA Mini Shoulder Kit, which features a shoulder pad with a quick release mount built into it so it can go from handheld to shoulder or to a tripod without changing any of the rig. The shoulder kit has been designed specifically for URSA Mini so when its used and the Blackmagic URSA Viewfinder is added, this camera looks amazing!

It has an included side handle as standard that has a LANC based record, focus and iris buttons, however when the shoulder kit is used, you can relocate that handle to one of the front rosettes and really hold the camera well on your shoulder. It's a great shoulder mounted camera rig!

There are 4 models of URSA Mini as there is two lens mounts and two sensor options. URSA Mini 4K EF is \$2,995, URSA Mini 4K PL is \$3,495. With the new 4.6K sensor, URSA Mini 4.6K EF is \$4,995 and URSA Mini 4.6K PL is \$5,495. URSA Mini will be available late July and a lot more information is available on our URSA Mini web site below.

<https://www.blackmagicdesign.com/products/blackmagicursamini>

Blackmagic Micro Cinema Camera

Our Pocket Cinema Camera has been popular because it's an incredibly tiny digital film camera that's super portable. It does not even look like a digital film camera!

It's a great handheld design, however, it's also been used for shooting remote shots and it was not really designed for that. So we have been working on a digital film camera that's specifically designed for remote shooting, and it's even smaller! The result is the Blackmagic Micro Cinema Camera, which is a miniaturized Super 16mm professional digital film camera with a new expansion port that lets you use PWM and S.Bus model airplane remote controls to operate the camera wirelessly for capturing action anywhere.

What this means is you can use the same low cost radio control gear that hobbyists use for model aircraft and quadcopters. Normally these receivers plug into "servos" which generate movement when the user adjusts a knob on the hand held transmitter. These connections use a voltage called PVM and we have the same connection on the Micro Cinema Camera. So this means you can plug into the camera and control the camera remotely.

You can even map what camera feature you want on what channel. So you could map the lens to adjust iris or focus. You could use a channel to start and stop recording, so you don't fill the SD Card with RAW or ProRes files before you are ready for your shot!

To see what the camera is doing, it has a full sized HDMI connector and it even has composite NTSC/PAL out so you can use a low cost hobbyist video transmitter to see what the camera is doing and confirm its recording. Imagine having live feeds back from the camera when its in all kinds of hard to reach locations. I think its going to be exciting to see where this camera is mounted and what kinds of shots it gets.

Because it has an MFT lens mount you can put all kinds of really professional lenses on it, and adapt it easily to other lens mounts. On this camera we even put the buttons on the front of the camera so when it's mounted on a wall or in a car, you can just start recording from the front. It also has a tally light on the front so you can see if its recording.

Image quality wise, its a true digital film camera because it has a wide 13 stops of dynamic range. This means it's a big improvement in image quality over consumer "action-cam's" so you can get all those high energy shots, without the consumer look.

The Blackmagic Micro Cinema Camera will be available in July for \$995.

<https://www.blackmagicdesign.com/products/blackmagicmicrocinemacamera>

Blackmagic Micro Studio Camera 4K

With such a small Micro Cinema Camera design, we quickly realized that if we removed the built in recorder and digital film sensor cooling and replaced with SDI connections and a 4K video image sensor, we could build a really small studio camera for live production!

The Blackmagic Micro Studio Camera 4K looks the same as the new Micro Cinema Camera but it's really a completely different camera because its a broadcast quality Ultra HD studio camera!

Although you can use it with an external recorder as a production camera, it's really designed to be used in live production with a live production switcher. It has an Ultra HD sensor so it works in native Ultra HD and of course with a sensor at that high resolution, it makes an incredible HD camera also!

Because it's a live camera, it's features are almost identical to our Blackmagic Studio Camera 4K. It has SDI in and out, a built in color corrector and all the control to the camera can be sent via the SDI input so it uses the same SDI control protocol as our studio cameras and ATEM switchers. It uses 6G-SDI, so supports all Ultra HD frame rates up to 30 fps, but it does 1080 HD frame rates up to 60 fps using the full sensor size.

It includes an expansion connector, but it's also different. This camera has a PTZ serial connection out and this can be used for controlling a remote head. Any pan, tilt and zoom commands sent to the camera via SDI from the switcher will be output on this PTZ connection and if you have a zoomable MFT lens, it will adjust the zoom on the lens as well.

Also on the expansion connector is a B4 lens control connection so we can control broadcast lenses. We have been asked for this a lot by high end broadcasters and now with this camera and the B4 lens connection you can use add accessories to turn this camera into a fully featured studio camera. Imagine using it as a full sized studio camera with external monitor and broadcast lens. Or using it on set concealed so you can get all kinds of exciting and interesting camera angles!

The Blackmagic Micro Studio Camera 4K will be available in July for \$1,295.

<https://www.blackmagicdesign.com/products/blackmagicmicrostudiocamera4k>

DaVinci Resolve 12

We have worked incredibly hard on the new DaVinci Resolve 12 and we now believe we have the world's most powerful editor. Combined with the worlds most powerful color correction toolset, it really is an exciting update. And its free!

DaVinci Resolve 12 has over 80 new features including a new modern interface, multi-cam editing, powerful new media

management tools, an entirely new professional audio engine with support for VST/AU plug-ins, automatic shot matching, 3D keyer, new 3D perspective tracker, enhanced curve editing and so much more.

DaVinci Resolve 12 features a new, modern interface with a lighter overall color scheme and has been designed to look great on high DPI monitors. New top down navigation speeds up layout selections and also gives users more flexibility to customize their workspace.

The new multi-camera editing feature of DaVinci Resolve 12 lets editors cut programs from multiple sources in real time. There are a lot of improvements in editing including all trim modes, multi-slip, slide, ripple and roll have been extended and editors can now select multiple points for dynamic trimming and asymmetric trimming of clips, even if they're on the same track.

Timelines can be nested, edited together and expanded or collapsed in place to greatly simplify editing of large multi scene projects. New transition curves let editors create and edit custom curves for transition parameters and new on-screen controls let editors see and adjust motion paths directly in the timeline viewer.

DaVinci Resolve 12 includes an entirely new, high performance audio engine that offers higher sampling rates and greatly improved realtime audio playback performance, including reverse playback and tape style slow motion scrubbing during dynamic JKL trimming. Both VST and AU audio plug-ins, along with their custom interfaces, are now supported and can be used on individual clips or entire tracks. Audio parameter adjustments can be recorded and now contain editable automation and full curve editor support. For the first time, editors will be able to export projects directly to ProTools via AAF for audio finishing.

Media Management in DaVinci Resolve 12 has been redesigned to accommodate editorial workflows. Customers can now manage projects and media using new copy, move, transcode, relink and consolidate tools. Whole projects, including media can be archived and restored with ease. Resolve 12 makes it easier to find media in large projects by letting users create smart bins that can display footage based on metadata tags. Users can now import media by simply dragging it in from the Finder or Windows Explorer.

Resolve 12 improves upon DaVinci's advanced color science by adding support for DaVinci's own color managed timelines as well as ACES 1.0 transforms. There is an easier to use curves interface, automatic color analysis and matching between two or more clips, an incredibly accurate 3D perspective tracker, and a new 3D keyer with improved matte finesse options. Colorists can now define their own smart filters, convert any window to a bezier, collapse multiple nodes into compound nodes to simplify their view, ripple grades across multiple clips, and flatten pre and post-group grades into a clip's individual grade.

DaVinci Resolve 12 also now supports remote rendering so customers working in larger facilities can distribute rendering jobs to other Resolve systems that are on the same shared database and shared storage.

This is a really huge update and I feel like we have added more into this release than we have in the last 5 years. A team of almost 100 people have been working on this release and we think it's the most exciting ever! DaVinci Resolve 12 will be a free upgrade for existing DaVinci Resolve customers.

<https://www.blackmagicdesign.com/dvres/>

Fusion 8 Studio

This NAB we will also be showing Fusion 8 Studio. This update will add support for Mac OS X and Linux operating systems as well as Windows. We have worked hard on this update and you will be able to see it running on the demo stations at the show.

Fusion has been Hollywood's leading visual effects and motion graphics tool for over 25 years, and has been used on thousands of feature film and television projects, including blockbusters like Maleficent, Edge of Tomorrow, Sin City: A Dame to Kill For, The Amazing Spider-Man 2 and The Hunger Games, as well as hit television shows like Battlestar Galactica, Orphan Black and many more.

So this will be an exciting update and I hope it will allow more people to add sophisticated visual effects to their work. The node based user interface is such an easy and incredibly fast way to work when you have multiple clips, effects and layers on an effects. Fusion 8 and Fusion 8 Studio will be available sometime in Q3 this year. We also hope to release a public beta before Q3.

If you would like to try it now, please download the Windows based Fusion 8 as its free of charge and you can start working with it now!

<https://www.blackmagicdesign.com/products/fusion>

Blackmagic Video Assist

Blackmagic Video Assist, a portable, all in one professional monitor and video recorder that can be used with any SDI or HDMI camera. Blackmagic Video Assist adds professional ProRes recording and full resolution HD monitoring to any camera or DSLR.

Blackmagic Video Assist is perfect when you need need better monitoring and higher quality recording than your camera has, or in the case of our Blackmagic Studio Cameras, you can use it to add a recorder. Also, a lot of older cameras often feature custom file or tape formats and consumer cameras often have strange file formats.

Blackmagic Video Assist solves this problem and it can be mounted on cameras as a large monitor for the entire crew to see, it can be handed to the cinematographer or DOP for setting up shots, or set on a table in front of the director to review each take.

With its larger screen, you check shot composition and check the camera is perfectly focused. It's easy to use as the touch screen lets you use simple swipe gestures for changing settings and displaying video and audio levels on its "heads up" on screen displays.

Blackmagic Video Assist has a bright, 5 inch high resolution 1920 x 1080 HD monitor and touchscreen with a wide 135° viewing angle and it records broadcast quality 10-bit 4:2:2 video onto widely available SD cards in ProRes file formats. The SD cards can be mounted directly on a computer for cloning and backup using the included DaVinci Resolve Lite so you get a complete editing and color correction solution included.

Even though Blackmagic Video Assist is a HD product, it also has a 6G-SDI input so it can even be used as a Ultra HD monitor!

Blackmagic Video Assist will be available in July for \$495.

<https://www.blackmagicdesign.com/products/blackmagicvideoassist>

Teranex Mini

The new Teranex Minis are a range of 12G-SDI mini converters, however they are a very different design to normal mini converters.

Regular Mini converters cannot dissipate the heat generated from 12G-SDI, they have cumbersome power supplies, they

cannot use standard XLR connectors and they only have switches for control.

Teranex Mini's solve all these problems and easily handle the speeds of 12G-SDI without overheating for all video formats from SD to HD, and Ultra HD. 12G-SDI allows Teranex Mini's to operate in all video standards up to 2160p60 on a single BNC cable.

One of the most innovative features of the new Teranex Minis is they feature an optional "smart" front panel that includes a spin knob, color LCD and multiple buttons. This means the user can simply remove the basic front panel from a Teranex Mini and replace it with a Teranex Mini Smart Panel to allow full setup and control from the front panel. You can see the video being converted, monitor audio levels and even verify timecode and the video standard being converted.

Teranex Minis have many other benefits, including a built in power supply and all models have built in Ethernet so Teranex Minis can be remotely administered. The Ethernet connection can also power the converter so Teranex Minis don't even need to be connected to power!

The new Teranex Mini design also features proper XLR connectors for balanced analog audio, AES/EBU and timecode connections and the completely redesigned audio electronics have an extremely low noise floor of more than -115dBFS. Teranex Minis also include true Teranex up and down conversions.

Unlike card based rack converters which are expensive and can not handle the high speed of 6G-SDI or 12G-SDI, Teranex Minis can be rack mounted using the optional rack tray. With the 12G-SDI, smart front panels and the rack mounting, I think Teranex Mini's are a much better solution for broadcasters who need rack mount converters. But of course, Teranex Minis can be hidden in cable ducts like normal converters and they look attractive so they even work on a desktop as all cable connections are from the rear of the converter.

There are 6 models of Teranex Minis. These include SDI to HDMI, HDMI to SDI, SDI to Analog, Analog to SDI, SDI to Audio and Audio to SDI. There are also 6 optical fiber models that include a single SDI connection and a 12G-SDI SMPTE compatible optical SDI module. These optical fiber models include Optical to HDMI, HDMI to Optical, Optical to Analog, Analog to Optical, Optical to Audio and Audio to Optical.

Teranex Minis's start at \$495 and will be available in May.

<https://www.blackmagicdesign.com/products/teranexmini>

ATEM 2 M/E Broadcast Studio 4K

For years, broadcasters have used higher frame rates of 50, 59.94 and 60 fps for live production of sports. When we introduced our new 6G-SDI ATEM range of live production switchers, although they offered high frame rates in HD, they only operated up to 2160p30 for Ultra HD. That's fine for most live production but we needed to build an ATEM that could operate at high frame rates in Ultra HD.

The new ATEM 2 M/E Broadcast Studio 4K is a fully 12G-SDI based switcher with 20 inputs. It operates just like a normal ATEM so you can just plug it in and start using it. That means you don't need to change your workflow! All the ATEM features are built in, including DVE, SuperSource, 6 keyers, transitions, all in Ultra HD up to 2160p60. All inputs still include full re-sync.

This new model is not a regular ATEM switcher with 12G-SDI as it also has other general enhancements the other models don't have. The new model has double the size media pool and the 2 built in multi viewers are HD or Ultra HD resolution so you can have incredibly sharp camera monitoring. There is also 4 built in media players.

The ATEM 2 M/E Broadcast Studio 4K will start shipping June for \$5,995.

<https://www.blackmagicdesign.com/products/atem>

HyperDeck Studio 12G

With all these new 12G-SDI products, we really need a good quality deck for recording onto! So we have a new advanced HyperDeck Studio 12G, that supports all video formats from SD, HD and Ultra HD up to 2160p60.

HyperDeck Studio 12G features the same familiar VTR style controls as the other HyperDeck models and includes advanced 12G-SDI and HDMI 2.0 connections for recording and playback of high frame rate Ultra HD over a single BNC cable.

HyperDeck Studio 12G will be available in May for \$2,495.

<https://www.blackmagicdesign.com/products/hyperdeckstudio>

Smart Videohub 12G 40x40

We also need a router that works at 12G-SDI and the new Smart Videohub 12G 40x40 is a native 12G-SDI router with 40 inputs and 40 outputs. Like our other 12G-SDI products, it's multi rate so it automatically works with all your SD, HD or Ultra HD equipment. It can route multiple different video formats on the same router at the same time.

Smart Videohub 12G 40x40, is an incredibly advanced model of the Smart Videohub router family with 12G-SDI technology, allowing all SDI video formats up to 2160p60 to be routed all on the same router, all at the same time.

What's exciting about this router is all the connections and controls are exactly the same as our regular Smart Videohub 40x40 which is the 6G-SDI model. So this new model is a direct replacement for that router when you need 12G-SDI and it works the same way as all Smart Videohub models. You can use the Mac and Windows control software and the hardware panels, just like other Videohub routers.

Smart Videohub 12G 40x40 will be available in May for US\$4,995.

<https://www.blackmagicdesign.com/products/smartvideohub>

Smart Videohub CleanSwitch 12x12

This new router is part of the regular 6G-SDI router range so it can work with all video standards including SD, HD and Ultra HD up to 2160p30, however what's different about this model vs the regular Smart Videohub 12x12 is that every single input has a full re-sync.

What this means is that if you have multiple untimed video sources of the same video standard, this router will re-sync those sources and then you change the route to a router video output, the switch over will be perfectly clean without any glitches or slow monitor re-locking. That's important when routing to a big display or projector at a public venue where you want the route changes to be clean cuts.

This router still handles multiple video formats on the same router and if it does not recognize one of the video formats, it will still route the signal but just disable the re-sync. It can even re-sync different video standards as long as they are the same frame rate as the reference input, and you are switching between the same video standard to a specific output. It's a really nice router and lot of people have been asking us to build a clean switch router!

Smart Videohub CleanSwitch 12x12 will be available in May for \$1,495

<https://www.blackmagicdesign.com/products/smartvideohub>

ATEM Talkback Converter 4K

With 4K cameras that include 12G-SDI and the new ATEM switcher with 12G-SDI, we need a new talkback product to manage talkback with cameras. However unlike our ATEM Studio Converter, we wanted to change the design.

The new ATEM Talkback Converter now has BNC 12G-SDI connections so you can run simple BNC SDI cables to the cameras, and this means don't have to run optical fiber if you don't need it. Optical fiber in this product is optional and the SMPTE SFP modules are not installed, that means you can install them if you need them, and you don't have to pay for optical fiber interfaces you don't need.

The new ATEM Talkback Converter also supports 8 cameras so you can double the number of cameras you can talk with on the single unit.

ATEM Talkback Converter 4K will be available in May for \$2,495

<https://www.blackmagicdesign.com/products/atemconverters>

UltraStudio 4K Extreme

UltraStudio 4K Extreme is easily the world's most advanced Thunderbolt and PCIe video capture and playback solution. UltraStudio 4K Extreme features many types of video connections including quad link 12G-SDI, HDMI 2.0 and more, plus it includes a built in multi format hardware codec encoder!

UltraStudio 4K Extreme is designed to work with the highest quality and highest frame rate video, all the way up to 3D stereoscopic 4K at 2160p60. You can use it via Thunderbolt, or if you are operating in RGB at high resolutions and frame rates, the PCIe connection via an optional PCIe cable can be used for faster data transfers.

However this is where the hardware codec encoder is a great solution, because on Mac OS X it can encode the data inside the UltraStudio to ProRes before transfer over Thunderbolt so you can use laptops for working in high end Ultra HD and 4K high frame rate formats!

This realtime hardware codec encoder can also encode to H.265 compressed streams. This means you can real time encode into the file format thats becoming the standard for Ultra HD content distribution via the Internet. This is exciting as you have a complete solution for editing and color correction as well as encoding for distribution.

UltraStudio 4K Extreme is a rack mount design, however if you want to use it on your desktop, the rack mount ears can be removed so it looks nicer on a desk. It also includes a full copy of DaVinci Resolve 12 so you get a complete editing and color correction solution!

There are way too many features in UltraStudio 4K Extreme to describe here so please check the UltraStudio web page to learn more! UltraStudio 4K Extreme will be available in June for \$2,995 and the H.265 encoding will be a free update that should be available in July.

<https://www.blackmagicdesign.com/products/ultrastudiothunderbolt>

DeckLink 4K Pro

DeckLink 4K Pro is a new lower cost 12G-SDI solution for capture and playback. DeckLink 4K Pro is a great solution for monitoring on DaVinci Resolve as well as for OEM's and developers. This new model features dual link 12G-SDI in and out so it supports real time capture and playback of fill and key channels even when operating up to 2160p60 so its an extremely powerful card!

It includes video reference input and supports Mac, Windows and Linux and it also supports the Blackmagic Design Deck-Link SDK.

<https://www.blackmagicdesign.com/products/decklink>

That's all our news for this NAB and I hope this update has been useful!

I apologize for the length of this email, however each new product we are launching this NAB is quite feature rich and it's hard to describe in less space!

If you're heading to the NAB show this year, I hope you get the chance to see these new products in action and to have a talk with us and to share your thoughts!

Grant Petty
Blackmagic Design

Natural History -

COUNTRY NOTEBOOK: M.Krishnan: 'Exercise in Barbet-watching '

The Sunday Statesman: 12-April-2015 (shared by Shri. Saktipada Panigrahi)

"ALTHOUGH I admire Wordsworth greatly, I am unable to see quite eye to eye with pundits over some of his poems, particularly the much-vaunted 'Solitary Reaper', which strikes me bathetic in places and sustained by mere euphony with no underlay or thought. And the other day, standing in a hollow between two hills that rang with the never-ending "koturrr, koturrr, koturrr" of the 'Small Green Barbets' I knew at once what was wrong with the poem.

O listen! for the Vale profound
Is overflowing with the sound

When a valley overflows with sound like that, you don't need to listen -- what you need is cotton-wool, to plug your ears with!



© Sabyasachi Patra/www.indiawilds.com

Coppersmith Barbet

Few birdcalls are more characteristic of low-elevation hill jungles in the South than that of this Barbet. It is a predominantly green bird all right, though brown on the head, but it is not small, it is a mynah-sized and very chunky in build, with a square, top-heavy head. Its call is so penetrating that you can hear it a furlong away, and it can keep up its persistent, unvaried "koturrr" for 10 minutes on end and then, it is a sociable bird, not much given to lone calling, and what you hear all day in the jungles is not one Barbet but a congregation of them calling and answering, one taking up when the other gives over!

In a nullah flanked by 'gulmavu' (*Machilus macrantha*) trees in the fruit, I found dozens of Small Green Barbets and was able to observe them from close by. In a tree holding a dozen birds, only a few, usually only one or two would call. From another tree some 50 yards away, there would be an answering call, then from still another tree, and then the chorus would be kept up full blast for 10 or 15 minutes. Then suddenly, as if on a prearranged signal, the birds would give up and a blessed silence would descend on the place. But not for long. Presently, another Barbet would initiate the chorus again and in no time at all the hillsides would be echoing the calls.

The most familiar of our Barbets, the flamboyant little Copper-smith, which you can hear all over the plains of India just now, jerks his head as it comes out with its endless "tonk, tonk, tonk"

-- this makes it difficult to place the bird from its call. The Ceylon Green Barbet (which too has a "koturrr" call) is said to close its beak and quiver its head strongly while calling. The Small Green Barbet has its own way of rendering "koturrr".

Over a week I studied several of these birds calling from a mere 15 feet away or else through a small telescope and am quite definite on the point. As with other major Barbets, the call begins with a loud, long "krrrrrrr" on an ascending scale: then the bird settles down to its "koturrr" call, some birds (timed with a watch, of course) coming out with 64 calls a minute, oth-

ers (especially in the mornings) with only 56 calls, but once a second is accurate enough. The bill is closed while calling and there is some movement of the head, but that rolls the rs in the "koturrr" is a noticeable and powerful pulsation of the chin and the upper throat -- the skin over this area (what would be the skin over the larynx in a man) vibrates like the tympanum of a drum, a vibration that is so pronounced that in profile the chin is blurred by the quick, up-and-down throbbing, like a plucked violin string. The syrinx or voice-box is much lower down in a bird, and I take it that the Barbet's call also originates in the syrinx, like most birdcalls -- when it is rolled and given its peculiar ventriloquial and penetrating quality by the throbbing of the chin and upper throat.

Incidentally, I did not see any of these birds eat anything except fruits, but the sort of negative evidence proves nothing, and I believe they do take in insect fare (all fig-eaters do willy-nilly!) and perhaps even other animal food.

At the end of my week of Barbet-watching, I had occasion to reflect on the remarkable adaptability of man. By that time I had got so used to the din around me that I had to look at a Barbet to know that it was calling. And when I left the place, I actually missed the chorus that I had been hearing every day and I thought of Wordsworth again:

The music in my heart I bore,
Long after it was heard no more. "

-M. Krishnan

This was first published in on 17 May 1959 in The Sunday Statesman

Wildlife Photography -

Jungle Cat Bandhavgarh: Vipin Sharma



Tiger cub on tree by Rajbir Oberoi



Wildlife Photography -

Mating macaques by Debasis Bose



Small Pratincole by Mangru Minz



Wildlife Photography -

Blue Rock Thrush by Kaling Dai



Two Fighters by Samrat Sarkar



Wildlife Photography -

Polaris by Dr. Jitendra Katre



Water Monitor Lizard on Tree by Abhirup Dutta Gupta



Wildlife Photography -

Jaws of Vine Snake by Abhishek Jamalabad



Sundarbans: Salt water Crocodile by Saktipada Panigrahi



Wildlife Photography -

Tresspassers will be Arm wrestled: By Abhishek Jamalabad



Aggression: Bee vs Ant by Kaling Dai





I look forward to your inputs and support in preserving the last tracts of wilderness and wildlife left in our beautiful country. For other interesting articles and images check - <http://www.indiawilds.com/forums/>

To post in the IndiaWilds forums, you can register free of cost using your Full Name as user id at -

<http://www.indiawilds.com/forums/register.php>

If you are already a member of IndiaWilds and have forgotten your user id and/or password you can mail administrator@indiawilds.com

Regards,

Sabyasachi Patra

Profile: <http://www.indiawilds.com/about.htm>

Contact: <http://www.indiawilds.com/contact%20us.htm>

Facebook: <http://www.facebook.com/pages/IndiaWilds/132629240481>

Diary: <http://www.indiawilds.com/diary/>

Equipment reviews: <http://www.indiawilds.com/diary/category/equipment/>

Forums: <http://www.indiawilds.com/forums/index.php>

Channel: <http://www.youtube.com/indiawilds>

Publisher's address: -
Plot No. 1, Akarpuri Colony,
Near Vaithal Temple, Old Town,
Bhubaneswar, 751002
Odisha
Mobile - +919910900446
